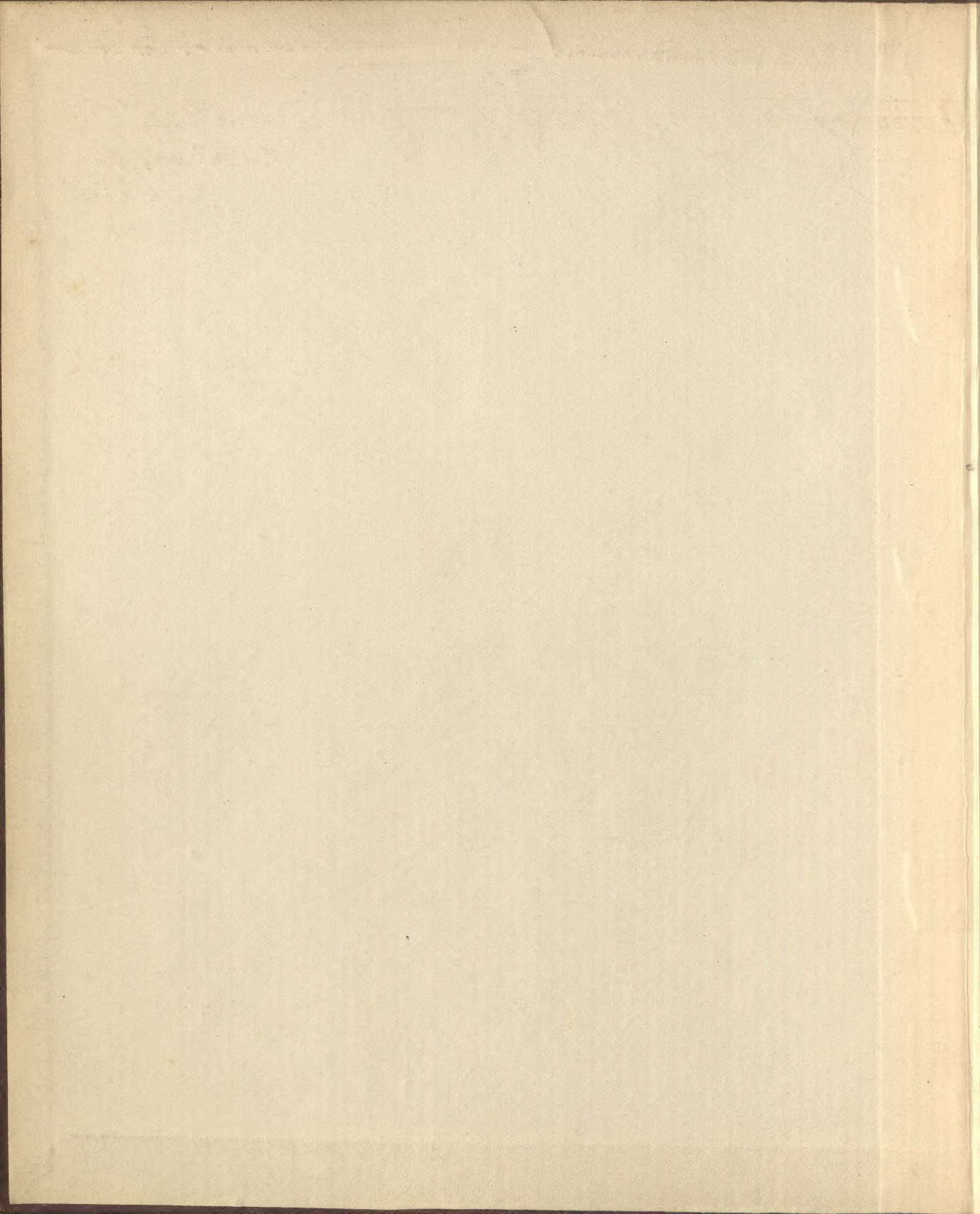


4324



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Birth an 2

his immediate predecessor



Indeed Beethoven represents to us most fully the
change which was effected in general musical feeling
by the complete victory of the pianoforte over the harpsichord ;
& the complete suppression of the latter instrument
by its stronger & sensitive successor .

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The story of the building up of the resources of Musical Art which we have been considering in past terms seems to run right on up to the great manifestation which we associate with the name of Beethoven - and then seem to follow naturally upon the achievement of Mozart and Haydn whom we discussed last term. But there are still a few composers who deserve our attention before we concentrate it upon him. Such a very large portion of his energies were expended upon pianoforte music that the development of pianoforte style became of conspicuous importance - and for that his great government had done comparatively little, and there is an intermediate stage of such work between

But there were some delirious and explosions
in the field, by whom Labrous Bathman benefited -



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their standard of ~~work for the domestic keyed instrument~~ ~~his first given~~ and his own, which is of considerable historic importance. The reason is that the technique of the domestic keyed instrument in Mozart and Haydn time was still powerfully influenced by the traditions of the harpsichord. The principal reason of the difference between the technique of the harpsichord and the pianoforte was that the sound in the former was produced by a gentle scratching the strings, and in the latter by hammers. With the harpsichord a blow was of no use. It did not increase the sound and was rather liable to derange the mechanism. With the pianoforte the amount of tone depended upon the amount of



Handwritten in red ink:
The College of Physicians
of London

Embossed text (mirrored):
ROYAL COLLEGE OF PHYSICIANS
LONDON



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impetus which ~~the~~ could be given to the hammer,
and hence the opportunities of effect were altogether
changed; since an immense range of variety of tone
was attainable on the pianoforte which had not been
possible on the harpsichord ^{and it was capable of a vast degree of more sonority}, and the old quiet way
of using the fingers and hands which had been appropriate
to it were not adequate to the production of genuine
pianoforte effects. The pioneer in the earliest phases
of true pianoforte technique was Muzio Clementi
who was born in Rome in 1752. His powers
developed so rapidly that even when he was but 14
he attracted much attention ~~there~~ ^{there} ~~Rome~~, and an
Englishman of the name of Beckford ^{Bedford} ~~Bedford~~ introduced him to

The contest between Mozart and Clementi is illuminative.
Clementi ~~was~~ expressed admiration of Mozart's playing, referring
to his exquisite taste and playing touch.

Mozart on the other hand refers to Clementi unfavorably in his
letter (1782 & 1783) describing him as a "mere mechanician
strong in runs ~~the~~ thirds but without a pennyworth
of taste". Clementi in said letter admitted that till he came
across Mozart he had given too much attention to mere brilliancy
of execution & devices of technique - & that after hearing
Mozart he gave much more attention to refinement of art.



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Come to England with him. He lived with Beethoven
till 1770 and made himself a name ^{here} as a pianist.

One of his first definite appointments was as concertmaster
to the Italian Opera from 1777 to 1780. He made

a tour on the continent in 1781 as a pianist,
appearing at Munich, and Hanover and Vienna -

In which latter place he came into contact with Mozart,
and was induced to undertake a kind of musical contest with him before Emperor Joseph II.
In 1785 he went to Paris and played there with success.

His position in England steadily improved and he joined
firms of pianoforte makers. Such as the early firm
of Longman and Broderip - and after three failures
is joined in the foundation of the firm of Collard
which still exists. He wrote lots of pianoforte

He also said that in his early days he had been hampered by the imperfection of the mechanism of the pianoforte, and that improvement which was made in his lifetime, possibly under his own superintendence, had enabled him to get much more refinement and delicacy of interpretation, & which therefore in his later days he ~~paid~~ more attention. He also said that one of his ways of developing the artistic resources of the piano had been to give much attention to the performance of famous public singers. It does not take much thought to realize that in the early days of an instrument, ~~and~~ ~~was~~ the sound of which was produced by the blow of hammer the intense should have overlooked its possible cantabile effects. One does not associate blows with

Music such as ¹⁰⁶ sonatas and studies - And his most
 famous work ~~the~~ was the Gradus ad Parnassum ⁽¹⁸¹⁷⁾ a collection
 of studies which covers the whole range of pianoforte
 technique as then understood, and is still, as everyone
 knows, one of the standard works of the kind; and
 far more substantial and artistic than much that has
 been written since. His position at the head of
 modern pianoforte music is emphasized by the number
 of his famous pupils, among whom were J. B. Cramer
 the composer of some of the most musical studies which
 have ever been produced - born 1771 at Mannheim
 died in England ~~17~~ 1858 - John Field famous
 as composer of Nocturnes, born 1782 in Dublin
 died 1837 in Moscow. Ignaz Moschles - born
 1794 in Prague, died 1870 in Leipzig, and F. Kalkbrenner
 born 1788, died in ~~Berlin~~ 1849. Of these famous

Singing effects. ~~But~~ they seem almost contradictions
in terms. But it did not take composers long to
find out that the pianoforte was capable of considerable
effects in that line; and in modern times
the power of the pianoforte for singing melodies
are very amply recognized; and great
players such as Rubinstein have been as famous
for the exquisite effect which they gave to singing
melody as for their brilliant technique.

representative composers and pianists John Field connects
him with Chopin, and Moschles even with pianists
of the present day. Since Moschles became one of the
foremost teachers in the famous Conservatorium of Leipzig
where Mendelssohn became its first Director and in
that position gave lessons in his old age & such men
as our dear old Schumann - and also to
W. Frankenstein Day for Clementine seems altogether to

have been a very sensible level headed & man. Large minded,
practical and ingenious. He seems to much as a
man of exceptional talent and clearness of understanding
at the age of 80 and left a decent fortune as
well as a name that deserves recognition at all times
as he had a special share of work of his own and
did that work remarkably well. He died in 1832 -
The improvement in the mechanism of the piano and
in greater range of effect ~~may have~~ caused it ^{rapidly} ~~to~~



to supersede the harpsichord, and many composers & performers applied themselves to it, and developed the style of pianoforte music about the same time as Clementi; & some of them deserve recognition for doing something for the pianoforte style. Next to Clementi Johann

Ludwig Dürck is most worthy of being remembered; indeed in some ways he is even more memorable; for his contribution to the pf was on the spiritual side. He was a little younger than Clementi and was

born at Czerlawa in Bohemia in 1761. ~~His~~ ^{His} musical ~~talent~~ ^{after preliminary experience as a chamber boy at Offen} energies he was at first expended in the duties of an ^{at Muhlheim}

organist, and he figured in that capacity at Muhlheim and also at Bezen & Zoom — in Belgium in his younger days, and thus had some

effect in solidifying his style. His reputation as a pianist ^{and composer} began in Amsterdam. Then, about 22, he

went to London and studied under Philip Emmanuel ^{whose distinguished influence is traceable in his later compositions.} Back — Then he went to Berlin where he attracted

much attention as a pianist. He also went to Paris and ~~studied~~ ^{learned} to play with Mme Antoinette with her playing.

Hayden 17th
March 1886

(Hayden had not arrived at the
time Duroch made his appearance
at Salomon Court - as Duroch
his appearance was in March
and Hayden did not
arrive in England till
New Year Day 1791)

(John Kelly)

One of
The most interesting episodes in his career was the
friendship which he formed ^{in 1803} with that very remarkable
man Prince Louis Ferdinand of Prussia, nephew
of Frederick the Great - a famous and almost too
young soldier - who was so fine a pianist that even
Beethoven said of him that "he did it all play as all
like a king or a prince, but like a real pianist".
Indeed people say that he was one of the finest pianists
of his time. Duroch seems to have taken up his abode with the

And ultimately he came to London, where he settled
for 12 years, and obtained an honorable position
as a teacher and ^{here} performer. His first appearance was at one of the Salomon Courts in 1790, with which
we associated Haydn and his symphonies - and it was probably owing to
these circumstances that Dussek and Haydn became acquainted and
conducted his work at Salomon's Court. - And Dussek
the great composer formed a very favorable opinion of Dussek, both
as a man and a composer. This is expressed in a letter to
Dussek's father. - Dussek married a French woman, and
started a music shop with his father in law, which unfortunately
did not end and necessitated his leaving this country & going
back to Germany. - However he was

golden opinion of the delicacy and refinement of
his style and the excellent qualities of his work
for the Viennese. - Even Spohr speaks highly of him
in his famous Autobiography. There is no need to
follow further his peregrinations. He died in France
at St Germain en Laye in 1812. His compositions
were numerous, most of them in the shape of Suites

Prominence for three years. But the latter was killed
at the battle of Saalfeld in 1806, and Dürck
~~with a lance in his hand the called Slegis Harmonique~~; which has some really genuine expression in it
~~and he was therefore thrown back on his own resources~~. One
of his most ^{interesting} works was the result of the loss of his
friend, the Slegis Harmonique. And this brings us to
the fact that Dürck showed the tendency of his mind
in the modern ^{romantic} direction. As he was one of the ~~early~~
composers who adopted the practice of giving names
and having definite ideas connected with his fancies
and ~~other~~ works for piano-forte. He called one
of his works Sonata Petrus à Paris. Another
"L'Invention". Another work "^{another} La Chasse".
as forth. There is a singular atmosphere about
Dürck's compositions. Much more warmth of tone
and richness than the earlier kind of semi-harmonical
music of Haydn & Mozart - And a vein of
honest seriousness as well, which comes out very
much in his slow movements. And which
shows real genuine human feeling.

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Composers, Dries et al. Quite a notable figure in
his time, and having a distinct line of his own
in the development of pianoforte style; ^{with much more} of the elegant
flow, freedom of modulation & progression & poetical imagination - His
Piano ~~which~~ ^{which} ~~in~~ ⁱⁿ ~~find~~ ^{find} ~~later~~ ^{later} ~~represented~~ ^{represented} in Hummel
influence can be traced in Weber's piano works, and in ~~the~~ ^{the} ~~works~~ ^{works}, and in ~~an~~ ^{an} ~~English~~ ^{English}
Schumann and even here and there in Mendelssohn &
They are unoriginal on the whole to modern taste, because there are so many
and his works, though not often taken notice of nowadays,
have in them where he could not get along without submitting to the conventions &
have sterling qualities of invention and fancy -
Artificers of the day - and his distinction in such cases is ~~admitted~~ ^{admitted} ~~and~~ ^{and} ~~unoriginal~~ ^{unoriginal}.
Another famous pianist of this time was Daniel
Steibelt who ~~was~~ ^{was} ~~born~~ ^{born} in Berlin in ~~1762~~ ¹⁷⁶⁵ and
died in St Petersburg in 1823. He was nothing like
so important as Dussek & Clementi as his compositions
are mainly flimsy - But he did something of

There is one singular and rather pathetic ~~figure~~ composer who claims
our momentary attention, though in history he stands aside & left no
mark we can identify on the development of art. The career of
Adolf Schyrovitz is one of the most singular instances of almost entire
futility on record - He was born ^{at Budweis in Bohemia} about the middle of the 18th century
the date is not certain - commonly given as his own authority as 1763 -
He was quite an ~~extra~~ exceptionally able ^{highly cultured} man & spoke 6 languages
and had astonishing facility as a composer - ~~It~~ It is said to have been
written more than Haydn. 60 Symphonies, lots of Operas, Chamber
Music, Overtures, Cantatas, Masses, Sonatas. He was most prolific
in every branch of composition, and in his early years very successful.
Haydn & Mozart both thought well of him & were friendly to him.
Indeed Mozart on one occasion is said to have had one of his Symphonies
performed and when the audience applauded, himself ~~thought~~ took him to
hand to lead him before them. And some of his symphonies were
actually attributed to Haydn in Paris. His headquarters were Vienna
where he was Court Capellmeister & Conductor of the Opera. He came to London
also and taught at an Opera Seminary here. The most striking fact
about him was that ~~he~~ having been intimate with Mozart & Haydn
(^{actually only 7 years younger than the former}) he actually outlived Beethoven, as he lived till 1850. But
already by that time his voice ~~etc~~ had passed, & he is said to
have died in misery.

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the development of the technique of the pianoforte. Really
the most famous of his works was a Concerto called L'Oryx.
His reputation in his own time was very great.

Steibelt was five years younger than our great
friend Ludwig van Beethoven, who was destined to
push the development of pianoforte technique to such supremely
noble uses. Beethoven was born at Bonn in March

1770, when his father was a member of the Choir
of the ~~Electoral~~ ^{Chapel of the Elector of Cologne} ~~Chapel~~. His ancestor, like Bach's, had
been connected with music, as his grandfather had also
been a singer and a Chapel master. The family
appears to have come from the ~~two countries~~ Netherlands, as
they are known to have lived in Louvain in the middle
of the 17th century and to have migrated to Antwerp in the



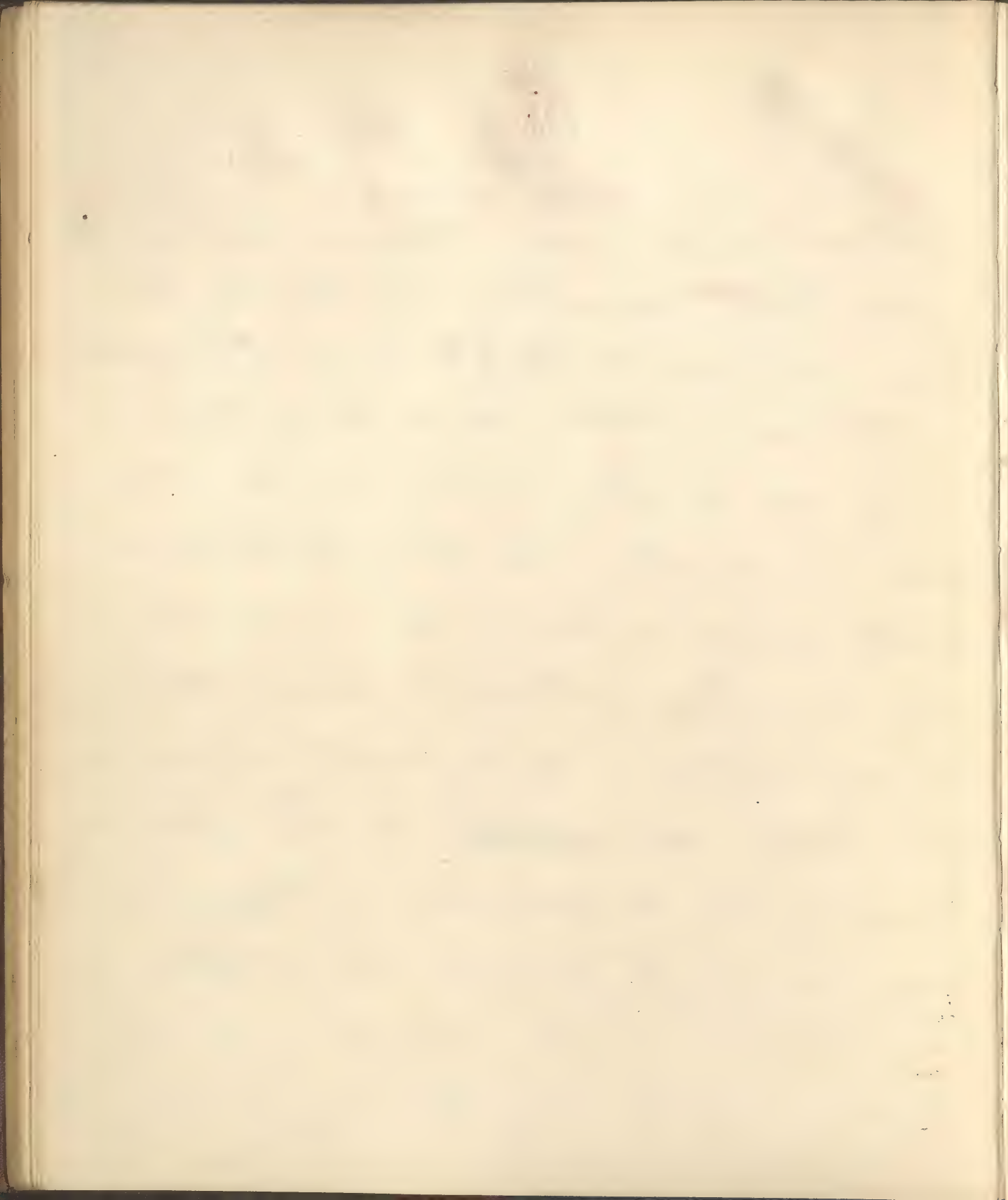


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latter part of it. So evidently Beethoven is not a representative
of pure Teutonic race - Though his mother was probably
German, as he was daughter of the Chief cook at Ehrenbreitstein
on the Rhine. Beethoven had his earliest instruction in
his art from his father, who seems to have been a man of
rather rough disposition. When he had got to the length of
his father capable as a teacher he was passed on to a
singer named Pfeiffer of the Bonn Opera House. Later he
was taught the Organ by the organist of the Court Chapel von
der Eiden, and ~~got of the~~ when that gentleman was
succeeded by Neefe he passed under his tutelage. Neefe
seem, I have been the best of his early instructors. He
was a composer of some attainment, and was
discerning enough to realize that young Beethoven had



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something in him. Even when he was but 11 years old
Heife ventured to allow him to act as his deputy.
When Buttern was 12 he was appointed accompanist in
the local theatre, and this brought him into touch with
the practical side of art very seriously. It is recorded
that during the ^{early} years in which he was connected with the
theatre Operas by Gluck, Schini, Paisiello & Sarti were
performed; all of which were at all events of substantial
musical quality. Of course the standard of the music
in Bonn in those days was not very high, and the
musicians ~~were~~ there of no very great merit; but
he began composing and produced some Sonatas, trios, quartets
& other smaller compositions, which are not of course
among his known and recognized works.

The odd thing was that though Beetham
was such an out-and-out democrat so
many of his most devoted friends belonged
to the Aristocracy.

1787.

In 1787 when he was sixteen he somehow managed to get to Vienna. Very little is known about this journey except that he did manage to get into contact with Mozart. He is said to have had a few lessons from him and Mozart after hearing him extemporize is said to have prophesied that "he would make a noise in the world some day or other". He ~~was~~ ^{was} back in

Bonn in the latter part of the same year, when his mother died.

At the time he had the good fortune to make valuable friends. A family of highly ^{intelligent musical} ~~educated~~ people called von Breuning who were a great source of encouragement to him and also a young nobleman, Count Waldstein, who became the intimate friend and inspiring companion - & whose name is honorably associated by a dedication with one of Beethoven's first sonatas for the piano in later years.

In 1788 ~~and to some rearrangement of the~~ the Elector set up a regular national theatre with a band which comprised some excellent players and in this band Beethoven played the Violon - among the works they performed were ~~several~~ ^{Mozart's}

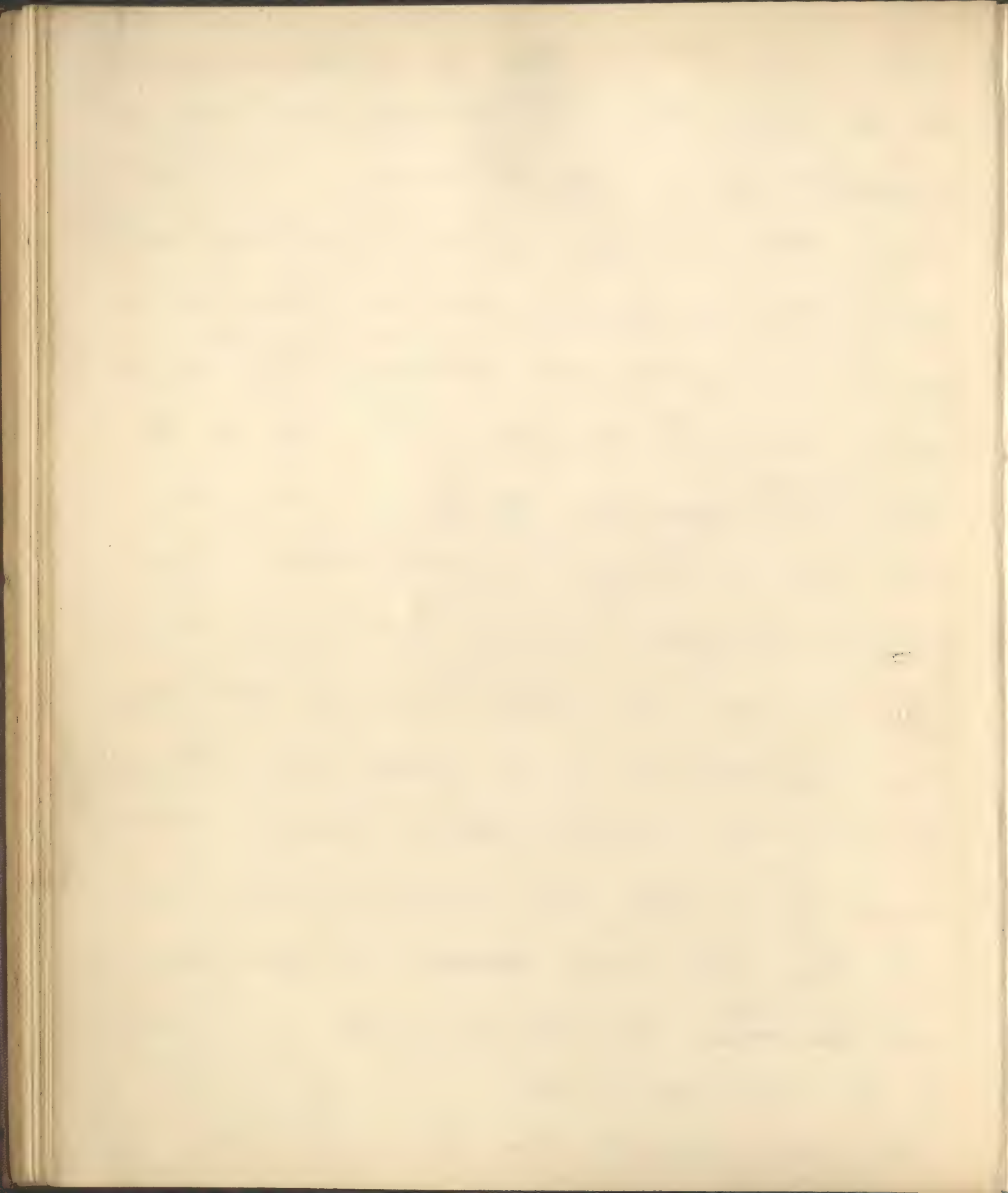


Savajio, Rijso and Don Giovanni. Beethoven's father
 got into bad habits and had to be sheltered and the youth
 of minutes was thus forced to turn upon his own resources,
 which no doubt tended to develop his independence of character.
 He was about this time pretty busy with compositions, and
 produced Variations for the Piano and a couple of Concertos
 and even a Ballet for a performance organized by Count
 Baldostini. He also attracted much attention by his
 remarkable gifts of extemporization. Moreover he began
 the characteristic habit of jotting down the ~~idea~~ Musical
 ideas which occurred to him in his walks in the country
 or anywhere in note books which he always carried. A
 practice which he continued through life - & affords
 us the most interesting insight into his methods of work.
 It is become also characteristic of him to work up his
 the original ~~day~~ ^{drafts} of ideas and polish and promise
 and refine & recast till they satisfied his singularly
 lofty standard of self criticism - sometimes leaving ideas

The remarkable variations
in Rhipini; - Vieni among
with the end of the 18th century
the distance to the coast
of which is 1790

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by him for years, turning them over again and again
till he brought them to the standard which he considered
adequate & present before the world. It is worth
observing that the Opus numbers of his works do not
represent their chronological order as works which he
wrote in his boyhood were sometimes ^{not} published ^{till} many years
after. One of the compositions of this period was the
Octet ^{for wind instruments} which appears in the list of his compositions as
Opus 103 - another was a set of variations for Violin
Cello and piano which was published in 1804 as
Opus 44, and some songs belonging also to this period
made their appearance in a collection which is numbered
Opus 53. This is especially worthy of remembering as the marked
change in his style which characterized different periods
of his career would make ~~appear~~ him appear inconsistent
~~as though falling~~ ^{unless we know} back to the earlier style in the midst
of his most advanced works, unless we know the facts.
It is also interesting to observe that in these early days



he had already attained mastery enough to produce
works which he afterwards endorsed by publishing them.
In 1792 Haydn passed through Bonn on his way home
from London to Vienna; and Beethoven managed to get
him to look at a fantasia, which Haydn is said to have
thought well of. In this year also the Elector came
to the conclusion that it was worth while to send
Beethoven to Vienna to ~~study~~ study. It must be pretty
clear that so far he had mainly worked out his
own salvation - he was nearly ²²~~21~~ years of age, and compared
with Mozart at such an age conspicuously backward. Mozart
~~by the age of 14~~ ^{at that age} was almost the foremost composer of Europe. Beethoven
had hardly produced anything of note, and was actually
going to begin ~~some~~ studies which with Mozart would have
been almost superfluous at 10. But the type of man was
so different. Mozart's effusion was ~~all~~ almost thoughtless, by
spontaneous, and personal character had little to do with
his achievements. Beethoven was a man of the first time

We are guided to the date by the inscription
in B's farewell album in which his friend wrote
this sentiment as he leaves Bonn for Vienna
dated Oct. 29. 1792

1792.

Count Waldstein's inscription is
and in a place
"Dear Beethoven - you are travelling to Vienna
in fulfillment of your long cherished desire. The
Countess Mozart is still bewailing the loss of her favourite -
with the misfortune Haydn she has found a refuge, but
no occupation, and is now waiting to leave her
unusually and receive Mozart's spirit
from the hands of Haydn.
go to see friend
Waldstein"

(Countess
miscalculates
with regard
to Haydn)

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and hammered out his work by the force of determined individuality, which represented a mind capable of being moved by the great questions of the day outside his own particular art. A man not naturally gifted by fast facility but possessed by splendid aspirations; and rising through them to the high heights which are unattainable to those who have not a wider impulse than mere artistic gift, however phenomenal.

When he arrived in Vienna he soon placed himself under Haydn and actually went to work at strict counterpoint using Don's famous phrase: ad Pannorum ad his tent

to look. It gives us pause to think of Beethoven

going to work as Counterpoint at 22 years of age, when most composers ~~of that age~~ think themselves quite distinguished and complete! ~~composers of that age~~! ~~He~~ ~~are~~ 245 exercises which he wrote for Haydn still in existence

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of which Haydn is said to have corrected 42. Apparently
the old master was too busy to attend to him adequately
and Beethoven was disappointed - Finally in 1794 when
he was 23 - he transferred himself to the famous theorist
Albrechtsberger. This worthy man was quite of the pedantic
type and though quite loyal in correcting the work which
Beethoven submitted (of which 263 examples are still in existence)
he had a very poor opinion of his pupil, and summed
up that opinion by saying to someone "Have nothing to do with him
he has learnt nothing and will never do anything in decent
style." Beethoven was very naturally at cross purposes with
him, but and despite his pedantic rules - But still the
same it is likely enough that the work with such a disavowed
minded master was useful to him. ^{At the same time} ~~But at the same time~~
Beethoven was winning friends and admirers in Vienna;
which was the more fortunate as his father died in ~~1794~~ 1792.



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and owing to the French republican army's invading Bonn
the Elector had to give up his establishment there & it was
no use for Beethoven to return there, and Vienna
became the second home. Among these new friends
the Prince & Princess Karl Liechtenberg deserve to be
remembered as they extended their friendly admiration in
a practical manner and gave him an annuity of 600 florins:
and he allowed him to live with them. And as Beethoven
had up to that time had a hard struggle with poverty,
such a steady income, though small, relieved him of some
of the anxieties of life, and made him more free to
devote himself to his art. It is the more creditable to
them because Beethoven's disposition was by no means
complaisant. He was always rough mannered and
put little restraint upon his temper or his ways of expressing

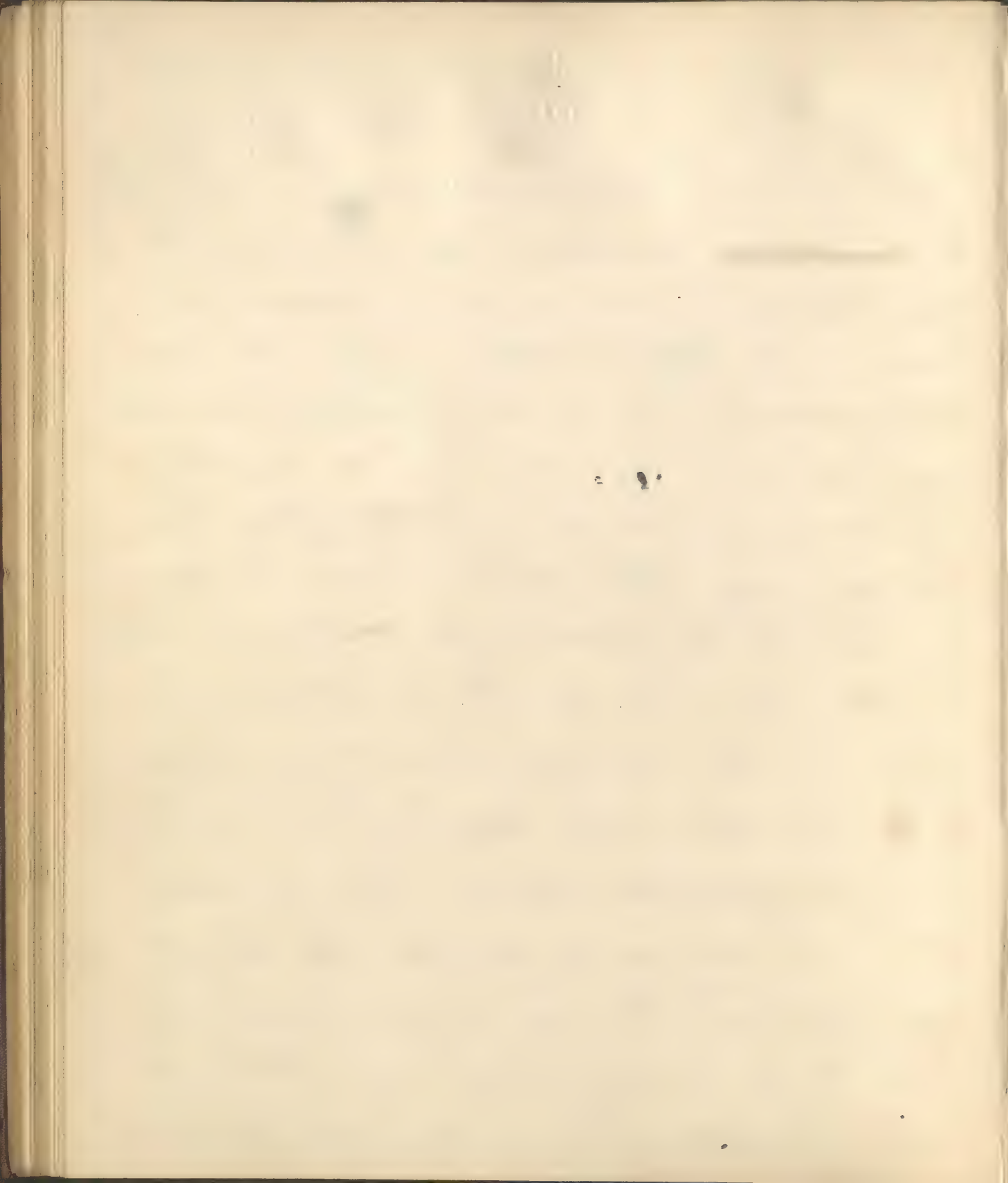
Hammel 1778 - 1837



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his ~~democratic~~ unconventional ideas. He was one of those
men who was by innate disposition a democrat, and
resented all the artificial distinctions of Society. He was also
extremely sensitive and very ready to misinterpret people's attitude
towards him - a type which we are well acquainted with
among musicians - and he was often extremely rude
to his best friends without reason - But all the same
it is clear that the impression of his ~~great~~ personality was so
great that they all put up with it for the sake of his
genius. In all such things he was the very opposite of
Haydn, who was a most orderly and precise old worthy -
so it is not surprising that they were not on very friendly
terms. He was also on bad terms with most of the
regular professional musicians of Vienna. Including Hummel
(whom he called a 'false sound') and Steibelt and
Wolff the pianists. There were some however who appreciated



his genius, and it is pleasant to read that among them
was our old friend Benny; who wrote of his extemporizing
that it "was most brilliant and striking. I was ever company
he charmed & he knew how to produce such effect upon
every hearer that frequently not an eye remained dry -
and there was something wonderful in his expression in
addition to the beauty and originality of his ideas and
his spirited style of rendering them". ^{Another appreciation} ~~He extemporized~~
~~regular form~~ friend, I no mean give himself Edmund Rice
says "No artist that I can recall came near the height which
Beethoven attained in the branch of playing. The wealth
of ideas which forced themselves on him, the copiousness
to which he surrendered himself the variety of treatment
the difficulties were inexhaustible". From all this it
is clear that we are in touch with a new type of
composer, whose nature was driving him in the romantic
direction, though still under the influence of what we
consider the abstract laws of form, which he expanded & the

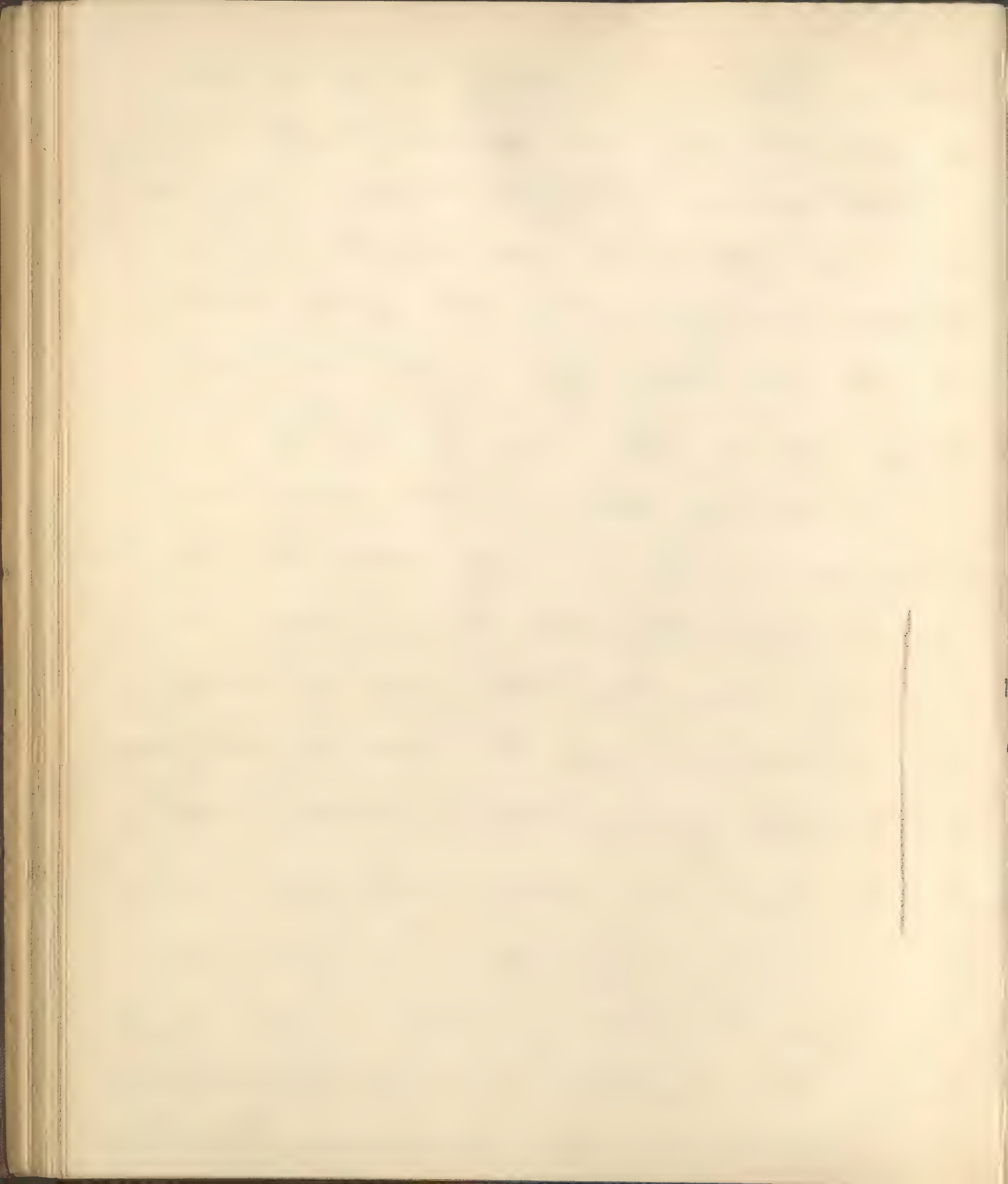
East River
Publication

1795

25

Noted - number of 46

utmost - And while his wealth of ideas was so profuse
 yet criticised himself and reworked and rewrote to attain
 the highest ~~as~~ and most perfect presentation of those ideas
 in all such matters as he could bear to the world as
 representing himself. His actual official publication of
 works with Opus numbers began in 1795, when he was
25 years old - Opus 1 being a group of Trios for
 piano, forte violin and cello - He had apparently had these
 by him for some time, as he had probably other works -
 and had subjected them to the test of performance and
 revision before allowing them to be finally and decisively
 fixed by printing - and these Trios were shortly followed
 by the publication of his first three piano-forte Sonatas.
 About this time he also wrote several sets of Variations
 the well known song Adelaide, and his first Concerto
 in B^b for piano-forte and Orchestra - which is numbered
 Opus 19. The Concerto in C which ~~is numbered as Opus 15~~ has an earlier Opus number
 (namely - Opus 15) was written afterwards, though evidently



but a very short time afterwards as he played it on the occasion
of his making his first appearance as a ^{solist} ~~performer~~ before the
general public in March 1795. Of course he had played
a great deal in private houses and to his friends for years;
and he had, as already noted, had official duties which entailed
performance, as an accompanist to the Bonn ~~Quartet~~. But it was not
till he was 25 that he actually made a beginning as a public solist
~~day~~. The ~~story~~ ^{occasion} gains a little in interest by the tradition
that on the occasion in question the pianoforte proved to be flat
and Beethoven is recorded to have transposed the whole Concerto
^{was a new work} in ~~G~~ F for the occasion. (It is worth recalling attention
to the fact that the same story ~~is~~ is told of Brahms in his early years.
to my ~~entire~~ likely entrance in both cases and merely that
may be called a "type legend".) His second public
appearance followed hard upon the first; as he performed
one of Mozart's Concertos at a benefit performance for Mozart's
widow a few days after. But as an note very greatly
concerned with Beethoven as a pianist, except in his

MS 1796

St. Bernard

capacity as an extemporizer; for the wonderful instinct for
the being in touch with an audience which he often shows in
his pianoforte Sonatas implies the experience of a man
making his music in the presence of an audience - Much
as Liszt's music does only on a totally different plane.
Another point which his making his first appearances in the
too early and almost forgotten Concertos of his own and
in the Concertos of Mozart is that though he is by this time
25 years he knows still not little of the qualities of the
full fledged Beethoven - Though they occasionally flash
not surprisingly here and there through a texture which
is mainly Mozartian.
In the year 1796 we begin to come into touch with things
more genuine. The famous sonata 'Ah perfido' was
written for - M^{me} D'Arbuthnot at Prague, the Cello Sonata
Opus 5, ~~the three pianoforte Sonatas~~ the Quartett for piano
and wind instruments and the well known Sonata -
Opus 7 and the String Trio Opus 9 were written in the year

The by Sonata ~ D of 10 no 3.
made its appearance in 1798 -

Handwritten note, possibly "Handwritten note" or "Handwritten note".

Sonata Pathétique ~~no~~ of 13
came out in 1799.

Handwritten note, possibly "Handwritten note" or "Handwritten note".

Handwritten note, possibly "Handwritten note" or "Handwritten note".

1227 April 1800

Handwritten note, possibly "Handwritten note" or "Handwritten note".

The program
April 2nd at 6:30
Concert by Brahms

The subject
Information Boston
a the subject of
Boston, England

Handwritten note, possibly "Handwritten note" or "Handwritten note".

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In the following years almost up to the end of the century the
emergence of the real individual Beethoven seemed to be hanging
fire. Lots of things were working in his mind but it is as
though the great thoughts found it difficult to define themselves
and get clear of the conventional hamper which stood in their
way. In 1797, 1798 and 1799. It is probable that he
was constantly exercising his mind on the material of ~~the~~
^{several by works} first Symphony, the famous Septet and the first six quartets
but it was not till 1800 that they finally came before the
world. Then on April 2nd 1800, he gave a concert in the
Burg Theatre in Vienna and the ~~same~~ Septet and the first
Symphony were performed in public for the first time. It
is ~~more~~ rather suggestive to young composers who are eager to come
before the public that the greatest master of the Symphony did
not produce his first example in that direction till he was
29 years old. — and it makes us recall how similar

Lyphing was Apr 21

to last 1894

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the time is that of Brahms whose first Symphony was Opus 68
and was not produced till 1876 when Brahms was 43.

Moreover Beethoven's first Symphony, although as it does not
represent much of the full fledged Beethoven ~~as his~~ ⁱⁿ his admirers.
His late growth was so portentous that he himself & no other
threw his own comparatively early works into the shade of what
he produced later. But the ice once broken in the line of
Symphonies he went ahead much faster. In the same year
he was busy with his six first Quartets for Strings, and
the Painswick Concerto of an Overture, which is the first of
his works of the kind which is still often played.

~~no thanks of the amount of money publishers have made
out of this work it is interesting to recall that Beethoven
received the large sum of the donors for it, equivalent
altogether to about £500 from the enterprising publisher Hoffmeister.
In 1801 he was busy in work which is somewhat out of his
usual line, as he was in that year that his Ballet Music~~

1801

—
Play the drum — the a
like of the drum mark
—

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Prometheus was performed at the Bay Theatre and seems to have been successful. It is known to later generations mainly through its connection with the great Swiss Symphony in which he introduces one of the tunes in the last movement. In 1809 came a lot of great compositions which he had been turning over in his mind for some time — such as the ~~well~~ popular Sonata in A with the variations and the Sonata in F minor generally known by the title of the Mourning. Which, as you may suppose was not given by Beethoven himself, and the Sonata in D known as Sonata pastorale. It is worth while taking note of the fact that even as early as this Beethoven was beginning to widen out the scheme of the Classical Sonata under the influence of unmitigated human feeling. The Variations with which the A Sonata begins are not it is true entirely without precedent, as Mozart also wrote sets of Variations as the initial movement

~~The 1st copy was sent to Mr. [unclear] in 1801~~

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of Sonatas, but Beethoven Variations are so unlike
any that had been written before his time, that they
give quite a new atmosphere to the work - and
this is strongly endorsed by the famous funeral march
which serves as the slow movement.

So also with the Ch minor Sonata, which has been quite
among the most popular of all the lot; and that
~~mainly~~ ~~precisely~~ on its emotional character. There had never
been any movement in a Sonata before so full of
human feeling as the first movement - There had never
been a movement of such an emotional character indeed -
It seems to have left behind all the ordinary principles
of the first movement type, and to turn altogether upon
one subject. The brilliant last movement on the other
hand is exceptionally simple and clear in form, and

1012

X

103

is moreover in the form which we usually employed
for a first movement. Its printing is possibly a much more
to the single singular cleanness of form as to its brilliancy -
The ~~independent~~ tendency to widen out the Sonata scheme is also
evident in the Sonata (no. 1) Fantasia which is coupled with the 1st movement
as in the first movement of that no further is made of adapting the
conventional first movement form. The Sonata in D. ^{Christened} ~~called~~
'Pastorale' by the publisher (being also known to the time. I
all these we feel the true genuine unique individuality of
Beethoven proving in definiteness. It is evident that he
felt it himself - for in the course of the next year 1802
he is said to have told an acquaintance Krumpholtz that
he was not satisfied with his works so far and meant
to strike out a new road. Indeed it is one of the
wonders of Beethoven how he maintained that ideal
theory - the whole of his life, and he is one of the
 noblest examples of those composers who went on growing
and expanding right to the end of his life. This
year afforded examples of his expansion in the three
with Sonata in f, D minor and Gb which are mentioned

The Septette was written in 1800

and was the first symphony

debut

to write for
small forces

1803

30

Apr 31. The one - D minor is exceptionally romantic. The first movement must indeed have astonished his contemporaries, with its impression springing with surprising ~~moderation~~ ^{modulation}, and its use of instrumental recitatives. The other two are more familiar lines but full of individuality - The 5th indeed with its questioning motive is one of the most popular of his piano forte works. This year also saw the first appearance of the famous Septet, which for a long time was one of his most popular works. It is curious that this is much more Mozartian in flavour than the piano forte works. Indeed in works requiring several instruments he seems to have gone more cautiously than in piano forte works, as if not so sure of his effects till he got more habituated to the technical requirements of works on the larger scale - ~~about~~ which is the piano forte voice in such experiments and test his works in passing. The new year 1803 saw the appearance of the largest work he had yet attempted, the Oratorio called the "Normans of Oléron", which was first performed on April 5. ~~The 11th~~

Wm. H. Thompson
of the Com. Genl. Thompson

The Tongue of the Tongue (with
-18-)
some
characteristics of
himself.

The former & form of the Tongue
The Tongue of the Tongue
full of the Tongue
and the Tongue of the Tongue
in the Tongue of the Tongue
in the Tongue of the Tongue.

same concert was also performed in 2nd Symphony in D
 and the Concerto for piano forte. Both of them
 splendidly representative of his earlier style, in which is
 such by work the Mozartian flavor is still apparent, mingled
 with ~~the~~ enterprising experiment - the true Beethovenian
 vein. The D major Symphony indeed struck the musicians
 of the time as being strange and difficult to grasp, &
 they did not at first like it so well as the first symphony.
 In the light of his later works this seems strange too. Though
 it need not seem strange when we consider how its
 richness of treatment far surpassed anything such
 had been written up to that time, and the fervent
 human element which breathes in it at times.
 Now we come to one of the ^{warmest and most} ~~2 most~~ characteristic ~~and~~ of
 Beethoven's early works the Kreutzer Sonata for Violin
and piano forte which was first played on ~~the~~ May 17, 1803.
 It was written for a half-brother English Violinist named
 Bridgwater and first performed by him and the composer.
 It is characteristic of Beethoven's ~~own~~ self-expression that

Enrica

It was only finished just in time for the Council, & the Librarian had just barely time to read it through before the Council and the pianoforte part was not even filled in. This is come to one of the great phenomena of Beethoven's earlier years, which illustrates the changing attitude of composers to their art. Beethoven was a man deeply alive to the movements of the human world outside him. A born democrat and sympathizer with the people in their aspirations after freedom and equality and the abolition of the state old conventions of rank and social privilege. He hated repression and the ^{of factions} ~~important~~ inequalities between man and man which ~~the~~ ~~had~~ ~~done~~ ~~human~~ set preeminent ability in a lower place than mere inherited position, and state enabled ^{privileged} people to make use of what were conventionally termed the lower orders for their own pleasure and amusement. In this frame of mind he was inspired by the dazzling success of Napoleon Bonaparte in his earlier phases when he became Emperor, when a leader of ~~a small band of~~ ^{the French people} emancipated by the Revolution he was the representative of the most widely reaching reforms in law, social order

1804

Li. sold. 1804

1804

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and everything which seemed to promise a new era
of freedom ^{justice} and enlightened progress for mankind.
He was at the first Council of the republic and had
given ample proof ~~within~~ of his far-seeing statesmanship
than of his generalship: And ^{Beethoven} ~~an~~ enthusiastic love for
in the first Eroica Symphony is ^{numbered Opus 55} 55. Which indeed represents
an advance beyond the 2nd Symphony in warmth, human
feeling, power, wealth of ideas and development far
greater than the advance which that Symphony had
made on anything previous. The work occupied much
of his time till the ~~year~~ ^{mid} year 1804. Its ^{title page}
bore the proof of its inspiration, as it contained
the words "Sinfonia grande, Napoleone Bonaparte,
1804 in August" — Op 55. ~~It~~ He proposed to send
it to ~~Paris~~ Paris. The story goes that after the work was

The [unclear] [unclear]
[unclear] [unclear] [unclear]

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Completed the news came to Vienna that Napoleon had, by
approval of the French Assembly and the French plebs vote in May
has made Emperor of the French; and that Beethoven was from
at Bonaparte's adoption of the title, and ^{turning back for progress} apparently ~~turning back~~
to the old way of things. ^{that he} and tore off the title page. The
story is self contradictory, as Napoleon was made Emperor in
May and the title page is dated August of that year. But
at all events Beethoven did with draw the title of "Napoleon
Bonaparte" and substituted that by which it is known ~~that~~ the
"Symphonie Eroica" - calling it simply "an Eroic Symphony.
to celebrate the memory of a great man". The ^{actual} ~~original~~
autograph of the original title however still exists in the
Royal Library at Vienna. The Symphony marks the turning
point in Beethoven's career from what is known as
his earlier style to the glorious warmth and luminousness
of the middle period - and it is especially noteworthy that
it was inspired by circumstances external external to music.

J. L.

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For we must remember that the earlier conception of the
Classical composers of works of the Sonata order, had been that
they were purely abstract music - Music altogether self dependant,
and ~~not~~ composed upon the conception of pure beauty of
form, idea, and development in the manner which was thought
to be exclusively the sphere of Music in itself. It requires but
little thought to realize how ^{even instrumental} Music was tending, towards
the condition in which its material was associated more
and more closely with external ideas and conceptions
and becoming ^{less and less abstract} more and more human. Beethoven
was in these things moving in the direction of what is known
as the Romantic phase of modern Music which is illustrated
by Schumann in his numerous definitely named works of
all kinds, and even by Mendelssohn with his Italian
and Scotch and Reformation Symphonies - and the
phase has come on further since as illustrated by the



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Symphonic poems of Liszt, and Berlioz and ^{still further} the latest
manifestations of Don Quixote and the Hellfire and the
Joh and Verklärnis ^{& the heroic Domination} and endless ~~phenomena~~ phenomena of the
Kind in every department of ^{our modern} art. But of course Beethoven
was working with a very great difference. He remained
till the end of his time true to the idea of absolute art in
a sense, since the works move us by their actual
musical power and expression and not by the assistance
of external ideas which are supposed to supply extra-
interest to the proceedings. The external idea, that is,
serves as the inspiring motive to the composer, not as given
on the audience's side is really superfluous - as the
knowledge of it does not serve to enhance their pleasure
here is not necessary to the ^{enjoyment} ~~understanding~~ of the music.
The arrival of the full fledged Beethoven is emphasized
by the presence of familiar ^{which have produced about 1/2 of the music} ~~works~~ ^{which followed the}

9. "about" year
out to ... of ...

At length Apparent

Representative ...
Middle age - ... of ...

Walter
Apparent
At length
...
Common ...
Pastoral
...
...
...
...

Travis. The first Sonata in C, known by its dedication
to Count Wallstein ~~was written in 1804~~ ^{was written in 1804}. (See above)
~~the first is and so certainly was the first Sonata~~
~~in 1806~~. Which two works seem
to make a centre in the progression of development of warmth
and profusion of ideas in the Sonatas of the middle period,
the warmest, most impulsive, and most sympathetic time
of Beethoven's productivity. In them we find what we call
Absolute art of the Sonata type represented in its very
highest phase; ^{but as it was produced just on the verge of romanticism} we have no indication of an infusion of
external ideas, and yet they are too deeply impregnated
with human feeling, especially of course the Affirmative.
The Waldstein is less emotional, and more decisive a
wide expansion of the old idea of pure Sonata Music
and magnificent in its development of the resources of
pure pianoforte effects and of the possibilities of pianoforte
technique. It is worth observing in passing that originally
the Sonata must have been much too long, as the

Review of the style of the 18th century
 as found in the works of the great masters
 of the period. The style is characterized by
 its simplicity and its directness. The great
 masters of the period were not concerned with
 the technical details of their art, but with the
 expression of their ideas. Their style is a
 style of the heart, and it is this which
 gives it its value.

Indels

As regards of the style -
 a great part of Indels is made more
 primitive and Mozartian than
 his other works of the time. Beethoven
~~accepted the technique~~
 method (like Bach) was to master
 existing methods of art, and then
 to expand them in accordance with the
 spirit of his genius. In the
 hands of his successors we can watch the process
 as each ^{successive} example ~~is added~~ shows its
 particular ^{part} in the ^{series} of advance -
 one example!

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Imagely long Andante is I, known as the 'Andante favori'
was originally intended as the slow movement of the Sonata. What
now constitutes a work by itself, and is most happily
replaced by the noble parenthesis which now forms the slow
movement of the Sonata. A parenthesis which is more deeply
felt than the rest of the work.

To this period of his life belongs also his one Opera Fiddio.
Beethoven had had occasional impulses to produce an Opera, but
he was always hindered by the difficulty of finding a subject
which was both lofty and comprehensive & worthy of his ideal of art.
~~which he considered worthy of his ideal of art - the finding of a subject~~
It was in 1801 that he found in the story of the infel-
lacious devotion of Desmona a subject which moved him sufficiently to undertake
it in music, and no doubt much of his time in
that year was occupied in thinking about it and jotting
down his inspirations ~~and plans~~ in his note book, & polishing
and improving them. It was completed and first performed
on November 20 at the 'An der Wien' Theatre in Vienna.
The circumstances were very unfortunate. The French were
then waging general war with Europe, Austrians included &
Napoleon's victorious career had brought him into the

that represent a sort of parallel to
his first Sonata & his first Symphony -
If he had written more Opus we should
have been able to watch his development -
Having only the first it confirms the
observations made before of the more
complex problems of technique coming
~~before~~ him to adopt a simpler and more
primitive style.

neighbourhood of Vienna. The Austrian army had capitulated
on November 13 at Ulm and Napoleon proceeded to take
possession of Vienna. The Austrian Emperor and nobility,
who were to become the chief patrons of the Opera, then, left the
town and so Beethoven's Opera was first presented in the
city when it was in the humiliating position of being
occupied by a foreign army. The circumstances of the
performance can therefore hardly be regarded as favourable,
and moreover it was evidently too long, and after three
performances on Nov. 20. 21 and 22 it was withdrawn.
Beethoven was induced to cut out several numbers and it
performed again on March 29 1806 in the revised
form. The revision including the development of the Overture
from the form of that known as Leonora No 2, which
had been played at the first performance is that known
as Leonora No 3, which now holds its own as the
finest of all Beethoven's Overtures, to the almost entire
exclusion of No 2, which all the same is extremely
fine. We have no knowledge what induced him to



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rewrite the Overture. Any other composer would have been easily satisfied with its first form. The master Musical material is in the main the same, and the revision amounts to a more perfect modelling of the whole rather than any alteration of the thematic material. And it is in that sense a wonderful example of Beethoven's way of dealing with his compositions. The Opera in its revised condition seemed to win more favour but it did not win anything which could be described as a success. ~~Though the first ~~the~~ Operatic scene~~ Though containing the first scene ever put into an Opera, it was too elevated, too uncompromisingly serious for the average Opera public, and it has never won any general popularity, and is regarded merely as the delight of the intelligent and cultured, as the noblest piece of Operatic work in existence, than as a work to be performed with any ^{likelihood} ~~likelihood~~ of attracting a general audience.

Beethoven's mind must now have been settling with ideas and projects of new significance - Dec or December 23

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of 1806, ~~the~~ the famous Violin Concerto was performed
by Clement - of the circumstances of its ^{composition} ~~production~~ ^{nothing} seems
to know. I does not appear to have taken hold of the
public at first, ~~it~~ and its recognition as the greatest work
of its kind was delayed till it was taken in hand by Joachim,
who has played it for 60 years in a row, with undiminished
joy & himself and ever increasing joy to the heavens.
It really is bewildering to contemplate the rush of tremendous
works which made their appearance ~~and that~~ ^{when first} Beethoven
really found himself. ~~At the~~ In the Spring of 1807 yet
another great Symphony made its appearance, No 4 in B^b;
a work more kindly and ^{pleasant} ~~gentle~~ than No 3, ~~but~~ and
depending more on intrinsic qualities than a great nature like
his somewhat fastidious conception of the first funeral of France
- (The B^b Symphony was probably written in 1806)
Repulse. Very soon after this Symphony he produced the Overture
to Jordan, one of his very first, and also another Overture

Symphony - (man)

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for his Opera *Siddeis* specially written for a performance at Bayreuth and ~~oddly~~ known as *Leonora No. 1*, though it was written after both *Leonora No. 2* and *3*. It is by no means so interesting as either of them - At the time he also produced his *Mann in Eisen*, which is not very strikingly characteristic of him, and rather tinged by the Italian style prevalent in the Roman Catholic Church Music. Then we come to another of his most tremendous compositions the Symphony in C minor, which has maintained a strong hold on the Musical public than any of his other Instrumental ^{works} ~~Compositions~~. The circumstances of ~~his work upon~~ ^{its composition} are not known, though he is known to have been at work on it from 1805 to 1807. It holds its great position probably through the tremendous force and direction of the first movement and the weird and mysterious feeling of the Scherzo which was ^{a character} ~~distinctly~~ quite new and unique in the world of Music, suggesting something quite supernatural - a veritable dance of elemental spirits.

Parish

12-11-1880

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It certainly often puzzled people by the absolute novelty of the musical material. As an example may be quoted the fact that when it was later put into rehearsal in Paris the performers actually stopped playing after the first two bars and burst into laughter, and it was only with difficulty that Habanck the Conductor induced them to go on. On the other hand the Parisians at the performance ~~was~~ overwhelmed by the grandeur of the last movement and acclaimed it the musical embodiment of their idea of Napoleon Bonaparte. Of its reception in Germany we know little. It probably was not received at first with so much favour as the Symphony in B^b which preceded it. Immediately following it in the year 1808 came the Pastoral Symphony, which is on quite different lines. It is the first work on such a scale to which Beethoven had given a name sufficiently distinctive to define an actual programme; and the purpose of the various movements are clearly identifiable. The first being a pastoral scene

Partial

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We found a lovely slow meditation by a lark and
other movement suggesting rustic dances, and a storm
and other incidents of country life. It is peculiarly
apt to Beethoven whose love of the country was something
quite special. No composer ever felt its wholesome
influence more strongly; or sought in communion with
it to find the frame of mind most congenial to
inspiration. The sympathy from this point of view seems
like a practical recognition of what he owed to the country.
It illustrates too one of the facts of his nature, which was his
instinct for detaching himself from the common disturbances
of everyday life. Every composer needs this to a great extent,
and the more he can isolate his inner man and
commune with his own spirit undisturbed the more
likely is he to attain to that absolute expression of
his own individuality which is essential to high attainment - art.

Paper

2 letters & memoranda of ~~1800~~ 1801.

"I will as far as possible defy my fate,
though there must be moments when I shall be
the most miserable of gods creatures. I will
grapple with fate - it shall never drag me down."

~~1801~~.

with regard to his absorption

"Every day I come nearer to the aim which I feel
can feel though I cannot describe it, and
which alone you Beethoven can exist -
no more rest for him"

again "I live only in my music and no
more in one thing done than another
is begun. As I am now writing
I often work as there and
your things at once."

Beethoven

45

With Beethoven this detachment was probably helped by the
otherwise distressing fact of his deafness. This had begun
to manifest itself quite early in his career - Soon after
1800 he began to be conscious of it, and to feel that it was
at once gradually taking possession of him, and he very
soon anticipated that at the rate of increase which manifested
itself, in the end he must become so completely deaf
as to be cut off from all the enjoyment of the actual sounds
of his art, which theoretically at least is sound. There
is something almost awful in the thought of one of the
very greatest composers who ever lived being entirely cut off
from all possibility of hearing either other people's work or his own.
It amounts almost to a tragedy. But it is more than probable
that it ~~also~~ threw him back upon himself and increased
his isolation, and ministered to the wonderful development of
the intellectual expression of his temperamentally which
characterised the works of his latest years. So far at present
in 1808 it had not gone to the stage of his not being
able to hear at all. But his dread of a sort of impending
doom is suggested in memoranda which remain; and even the

Sketch book of 1800.

Slow movement of 8th century.

B⁶ Senate.

NB. and the last movement of the Waldstein.

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condition of things ministered to the ~~growing~~ ^{increasing} sternness, mingled with
beauty and kindness ~~which~~ of his work even of the middle
period of his artistic life. The sternness is not manifested
in the Pastoral Symphony. It breathes the ~~ff~~ frank joy of
the country almost throughout: as though under the German
~~influence~~ and soothing influences he cast aside the gloom
of his feelings about human life and human suffering and
human destiny which formed such an important element
in his inner nature. It is worth while to note also
in passing the illuminative dictum on Programme Music
which he expressed in connection with the Pastoral Symphony
which covers the whole sphere of Programme Music.
He said his Pastoral Symphony was ~~more feeling than~~ "mehr
empfindung als malerei", which ~~means that is~~
means literally "rather feeling than painting" - and may
be amplified into "more of an expression of the inner
feeling than definite description" - and though of a
chaotic saying it covers the ground of Programme Music
and suggests how many composers of Programme
music have conspicuously failed. The mission of Music

is to convey in artistic terms the inner feeling rather
 indefinite as absolute music, or caused by external and
 definable circumstances - And the attempt to depict
 outward circumstances is to take music out of its proper
 sphere and ~~to~~ as I have said before elsewhere to
 try to make people see with their ears. But even
 in the important Pastoral Symphony does resort to realistic
 devices such as the accompaniment in the 3rd of the Brook
 which suggests the rippling water, and the bird calls
 which are introduced at the end of the ~~first~~ ^{slow} movement
 and the ~~soft~~ suggestions of the roar of the storm - But these
 features are what you may call mere localities, realistic
 suggestions which minister to the clearness of the impression
 but do not occupy the essential and central points
 of interest, which lies in the general tone of the expression
 and development of the beautiful suggestion material.

In the same year 1808 came out the wonderful pianoforte
 Concerto in F major - a work which stands by itself in that
 kind of composition is for the extraordinary delicacy & tenderness of
 the first movement and the deep poetic feeling of the slow movement.

+

In connection with a performance of this work in the year by Beethoven
himself, it is worth reading that ~~the~~ the Emperor like Brahms
did not escape catarrhs of his. For at a concert given in ~~October~~
^{at the an der Wien} December 22 the performance ~~was at the~~ of several symphonies
together with the Concerto & the Choral Fantasia, which was also
new, were all extremely bad, and the performance of the latter
work actually broke down. There is a parallel story of Brahms.

Vienna again became an uneasy place this in - 1809. For
a lot of fighting between the French and the Allies went on and the
near neighborhood, and Beethoven, whose home was quite
on the outskirts of the city heard a good deal of the firing
and had ~~on~~ one occasion to take refuge in his brother's cellar.
In May the French yet again entered Vienna - But this
time there was no dissilio for them to hinder - and Beethoven's
precious avocations were so little hampered that two of his
most famous works were composed in this year. That is
the first Concerto in E^b - after Beethoven as the Emperor -

and the grand Quartet in the same key - numbered ⁷⁴ ~~227~~;
commonly known as the Harp Quartet and a festival of popular works.
~~One of them which is referred to is worth the very highest praise of interpretation~~

Yours truly
for the future

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slow movement.
~~And in the connection~~
The Concerto ^{in G major} brings into notice another of Beethoven's ~~friend's~~ aristocratic friends the Archduke Rudolph to whom it is dedicated. He had become a pupil of Beethoven and the composer seems to have been really attached to him - and in the year 1809 he inspired ~~the~~ another of the Sonatas which has a definite purpose - The one known as "Les Adieux, l'absence et le Retour," the latter to the three movements of which the Concerto ~~is~~ ^{is} the first movement was written to express Beethoven's feelings at the departure of his friend in May that year, the short slow movement very expressive - a sort of incidental parenthesis to express his feelings during absence, and the third, completed in the following year 1810, when he returned. We can hardly take it to represent only the individual instance, but rather the type, so familiar in our human experience, of parting with a friend - being deprived of his intercourse, or the joyous feelings of having him or her safe at hand again. The composition of 1810 and 1811



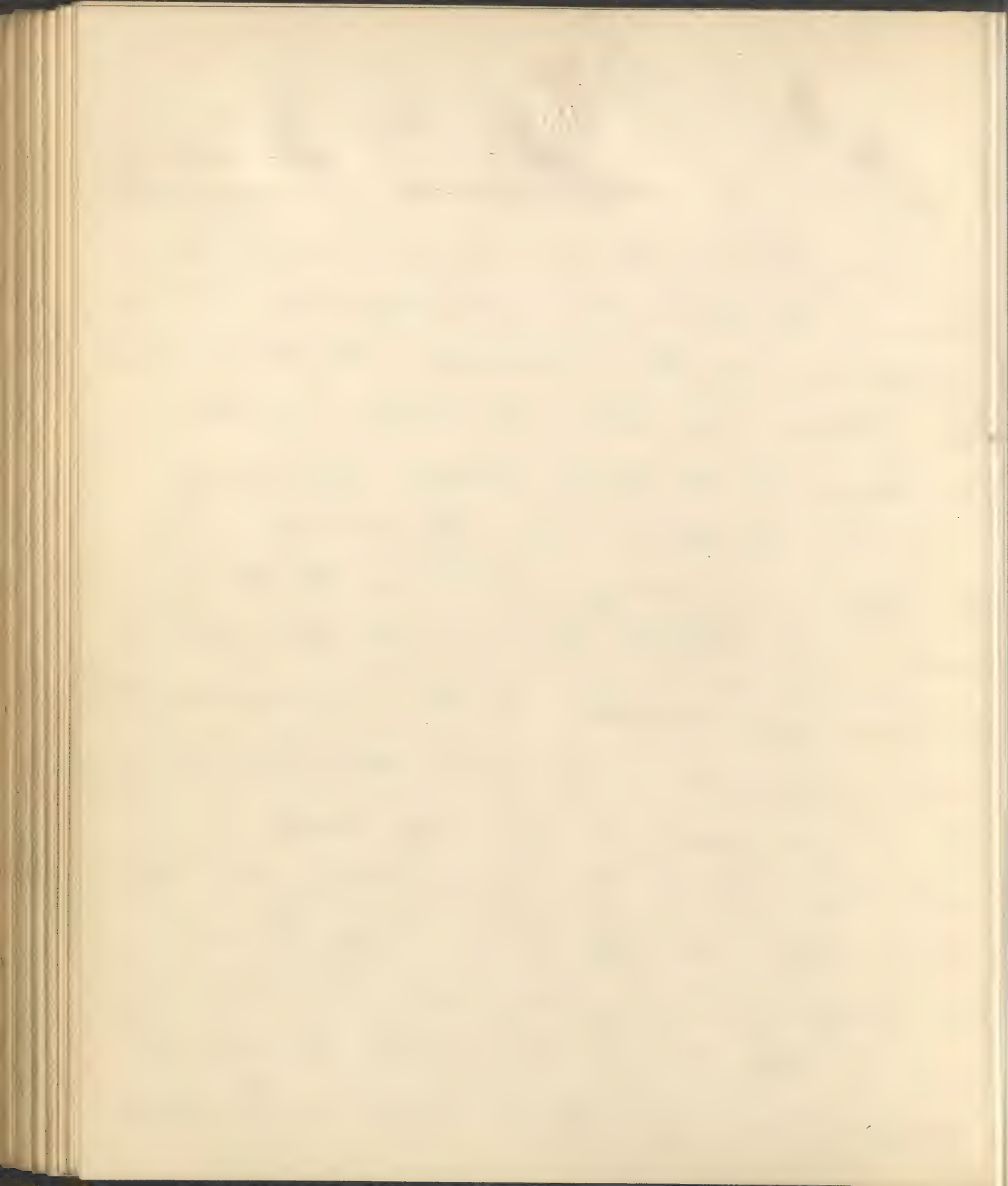
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were not very numerous. The former year was marked by the appearance of the *Tris* in B^b, one of the greatest works of the French in existence - and 1811 by the composition of *Missa* in two dramatic pieces of Kitzelme, King Stephen and "the Ruins of Athens". But meanwhile he was evidently meditating more Symphonies and in 1812 two new ones made their appearance, No 7 the brilliant one in A major No 7, and the little ¹⁸¹⁵ ~~1812~~ *Symphony* in F No 8. The period from 1812 to 1815 was comparatively ~~quite~~ unproductive. In 1813 he produced one of his rare failures, and it is connected with the war and also with his English people. In Vienna people naturally did not like the French, by whom they had been miserably bullied and mercilessly beaten time after time - so when the news came that Wellington had given them a sound and wholesome beating at Vittoria their joy was considerable & Beethoven symbolized the occasion by writing his *Symphony* called "Wellington".



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"Victory or the Battle of Vittoria". It is a very odd work
with realistic suggestion of booming guns, and such tunes
as 'God Save the King' and 'Malbrook se vat' en guerre', and
is the same tune as "we wait for him till morning". It is
not counted among his 9 ~~for~~ great Symphonies, and is
hardly in any sense representative of his genius - and
deserves mention mainly as an aberration! It was
performed with much success at Drury Lane in 1815.
It seems that it was a long time before he could get
a public performance of his two new Symphonies, A
and F; and when he did, in 1814, the former was
well received, but the latter with less appreciation - and
amused Beethoven who said it was not approved "just
because it is ~~so~~ much better". Which may have been just
proof of a bad part - as the Symphonies - A is on much the
grandest scale; and stands higher in the estimation of posterity.

Jan 1804

Some
washed female
Appari. mites male

Ima. Count

3 fresh Parnassia in Quetzal

B⁴ Zympha

H. Vini Count

Constance Orlan

C. m. Zympha

Parthenal

Ima. cells female

ms. D m. 25.

Adelphi

Count 85

Zympha

Phonete

Adrian - above - Rtn

1809.

A major S. of 92. 1812

Ima Aug 3

Aug 1812

Ima d. 1811

Ima d. 1812

Ima d. 1813

Ima d. 1814

I minor Sonate - Opus

written 1814

Ab m. 1811

1814



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~~after~~ The comparative inactivity of these years
~~The comparative inactivity of these years~~ may have been owing
to changes in his temperament and his ~~own~~ aims. For it
certainly precedes the appearance of the work which belongs
to his third style, or third period as it is sometimes called.
The period which is characterized by an even more elevated and
noble standard of idea and development the period which
set the real seal upon his greatness - Part of the change
is owing to the troubles of his later years - to his increasing
deafness, and to the worries which were incident to his taking
charge of his nephew ^{Carl} the son of his brother Paul in 1815,
which entailed ^{with relations} ~~and even a lawsuit~~, which just distracted him from his
~~the point~~ One cannot decide for the point at which his third
style begins. ^{The change is perceptible} ~~between~~ ^{and Opus 100} ~~about~~ Opus 90 which means
somewhere about the year 1816. The beautiful piano Sonata
in E minor Opus 90, and the Violin Sonata in f. Opus 97
are both on the verge; and ~~as far as~~ ~~the~~
splendid Sonata in E minor Opus 95 belongs almost decisively

Mem. & Rank of

Op 101
was probably composed
in 1815. He was
performed in ~~1815~~ Feb. 1816

He was in Nov 1815
that Beethoven wrote ~~for~~ Carl
and left blind him a son Carl
of about 7 years of age. 7

When Beethoven wrote
with his turning south
Beethoven was
the widow when he
called the dream of light
& said the son Carl
took away
from her
house in 1810

Maria Schumann in 2

to the third period. But made its appearance in 1816.

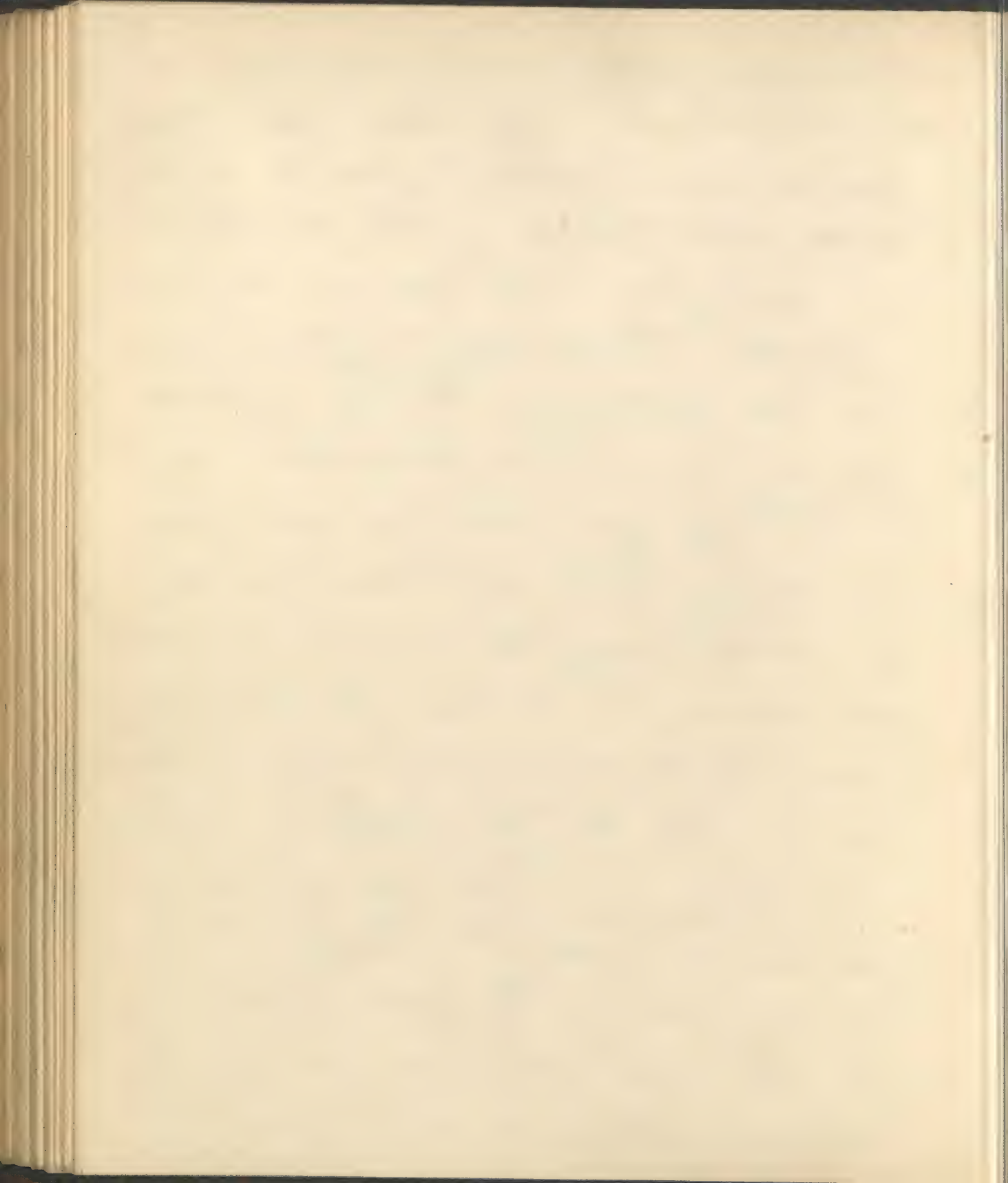
So also does the Sonata in A Opus 101 - and the tremendous Sonata in B^b Opus 106, which was far and away the greatest and mightiest thing that had ever been written for the pianoforte, and indeed remains so. We cannot be certain when these later works were composed - The ^{other} four-works which are representation of this period may be taken in the mass. They are with the above sonatas, the last 3 in A^b, ^{Opus} 8 may be and Christus, the immense Choral Symphony - Hog and the Mass - Messiah, and the posthumous Quartets.

The B^b Sonata was ready to be printed in 1819. The Mass was ~~written~~ begun probably by invitation for the installation of a new Archbishop of Armagh, which ceremony took place in March 1820 - But Beethoven took it so seriously that it was not finished till 1823. He seems to have adopted a new attitude towards composition, knowing so utterly absorbed that all the ordinary routine of life seems to have been ~~erogated~~ ^{erogated}. He composed some of the Mass in a sort of fog

Ah in a book on ^{first page} of the ^{grouping}
 prose in formie geschrieben
 Für diese ^{philharmonische Gesellschaft}
 in London
 von Ludwig van Beethoven
 Erster Satz.

In 1823 was
 also probably written
 the first series of 33
 variations in a value
 of Diabolis. ~~The first~~
 was to which is an example
 of this form of the melody
 variations of L.T.B. as the
 only with comparable
 for L.T.B. in which
 of the ^{grouping} =

and is said to have spent his time shouting, and stamping and
forgetting all about his needs. The volume is indeed a tremendous
work and holds a place by the side of Bach's B minor Mass
as the ~~same~~ ^{most} ~~severe~~ ^{difficult} thing for any Chorus to tackle in
the whole range of music; and its performance is always regarded
as a great event. The composition of the first of the Symphony
must have come on concurrently with the ~~first~~ ^{he was definitely at work on it in 1817 & it} ~~second~~ ^{was ready in 1823} ~~and that too~~ ^{he had evidently been thinking}
about it for many years; and the subjects, especially
the time of the last portion with the Voice, make their
appearance gradually growing to their final form in his notebook.
The actual scheme of the work seems also to have taken
no more time to mature in his mind. The idea
of ending it with the setting of Schiller's Hymn to
Joy seems to have been a late idea also - and at
first he meant the finale to be a Adagio. At the
time he was working on these grand compositions his
financial affairs were anything but prosperous - and
he welcomed an invitation from our Philharmonic Society



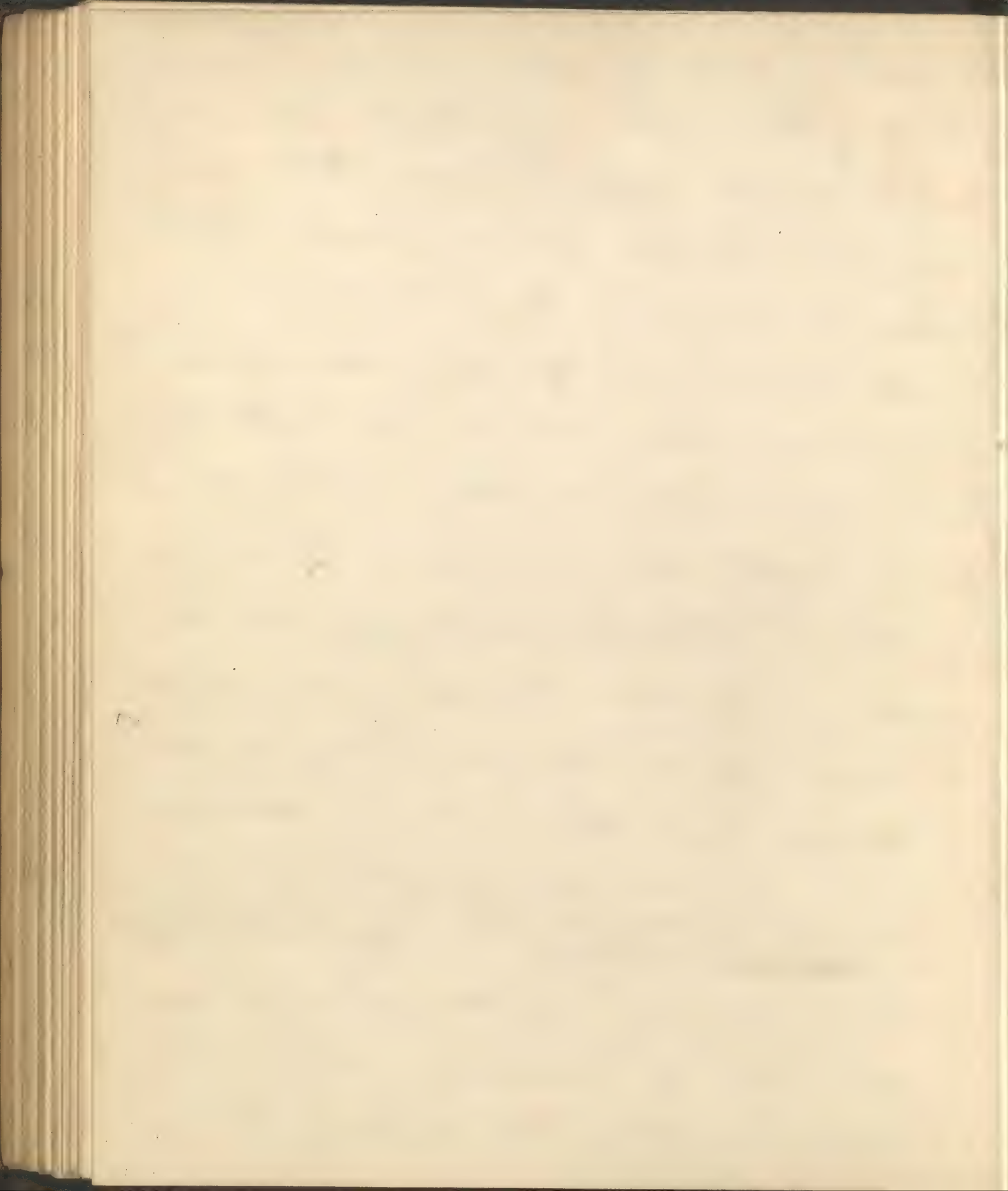
of London to give him £50 for a new Symphony - ~~and~~ 5
Beethoven accepted the Offer and the autograph of the work of the
Symphony bears the proof of its being written for the Society. This
Offer was amplified by an invitation to go on to London and
supervise the performance of a Symphony and play a
concert for £300. These terms were actually accepted - But

Beethoven never came, and the ultimate outcome was that
the Philharmonic Society amplified their first £50 to £100 and
kept the score of the 9th Symphony as their equivalent.

It seems a little strange that Beethoven in his latest and
swearest phase should have chosen a hymn to Joy as the
climax of his last great Symphony - But his view of Joy
was somewhat different from ordinary people; and even
in the midst of the worries and trials of his later years
he still evidently believed that life was worth living, and
living strenuously in exalted thoughts. His Joy was
essentially that of the communing with great thoughts and
achieving great things. As long as he could do that Joy

Emphasize the abstraction of the later Quartets.
in his choice of that form.

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was possible in almost any conditions, and it is the ^{principle} joy
of the life of human mind which he presents in such strange
times in the great quaking - Beginning with the almost
pure joy of the first movement, proceeding with the
large boisterous vivacity of the scherzo, the tender beauty of
the slow movement, and the supreme ~~and~~ exaltation
of the numerous linked movements which constitute the
Finale, with its Chorus & Solo. Of the great
group of Quartets which were written at the end of his
life that in Eb Opus 127 was the first: that was
completed March 1825 - The next in order was that
in A minor Opus 132 which was first played in November
of that year; and that in B^b was ~~also~~ completed
- the same year but not played till March 1826 -
The 6th minor Opus 131 was written in 1826. The date of the Finale Op. 135 is given as Posthumous
and these three 5 great works, which represent the last of any
last phase of his genius were not published till after
his death, and are hence always known as the
posthumous Quartets. They have exercised the highest



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familiars of the greatest violinists ever since; as their difficulties
like those of the last Sonatas ~~but~~ ^{lie} mainly in their interpretation.
For in concentration and greatness of thought and feeling they
will probably always remain the grandest examples of this branch
of art in existence. He had gone on through all his life
finding out how to do and express more and more with
his artistic methods, and in the end he began to break away
from the conventional scheme of the Classical Sonata form.
He had begun on the strict lines of the Mozartian type
but even quite early, as has been pointed out, the bias of
his mind towards new types of expression had led him
to occasionally break away into expansion of the old order.
In his later Sonatas and Quartets he is evidently getting
dissatisfied with the trammels of the regular first movement
form with its ^{exposition of} two contrasted Subjects in contrasted keys.



Among the attractions of the Fugue form must be
counted the fact that it does away with
all temptations to use conventional formulas of
accompaniment, such as the Alberti bass, and forms
of arpeggio, which had grown to be an almost
invariable factor in harmonic finite forms.

The fugue form is not only more elastic in the
matter of key distribution, but also more continuous
and ~~unified~~ more concentrated, since the basis
of the texture of the work is preordained by the
~~same~~ conditions under which the subjects are
presented & treated. The scheme lends itself
to construction of actual expression & to the
elimination of all purely artificial matter.

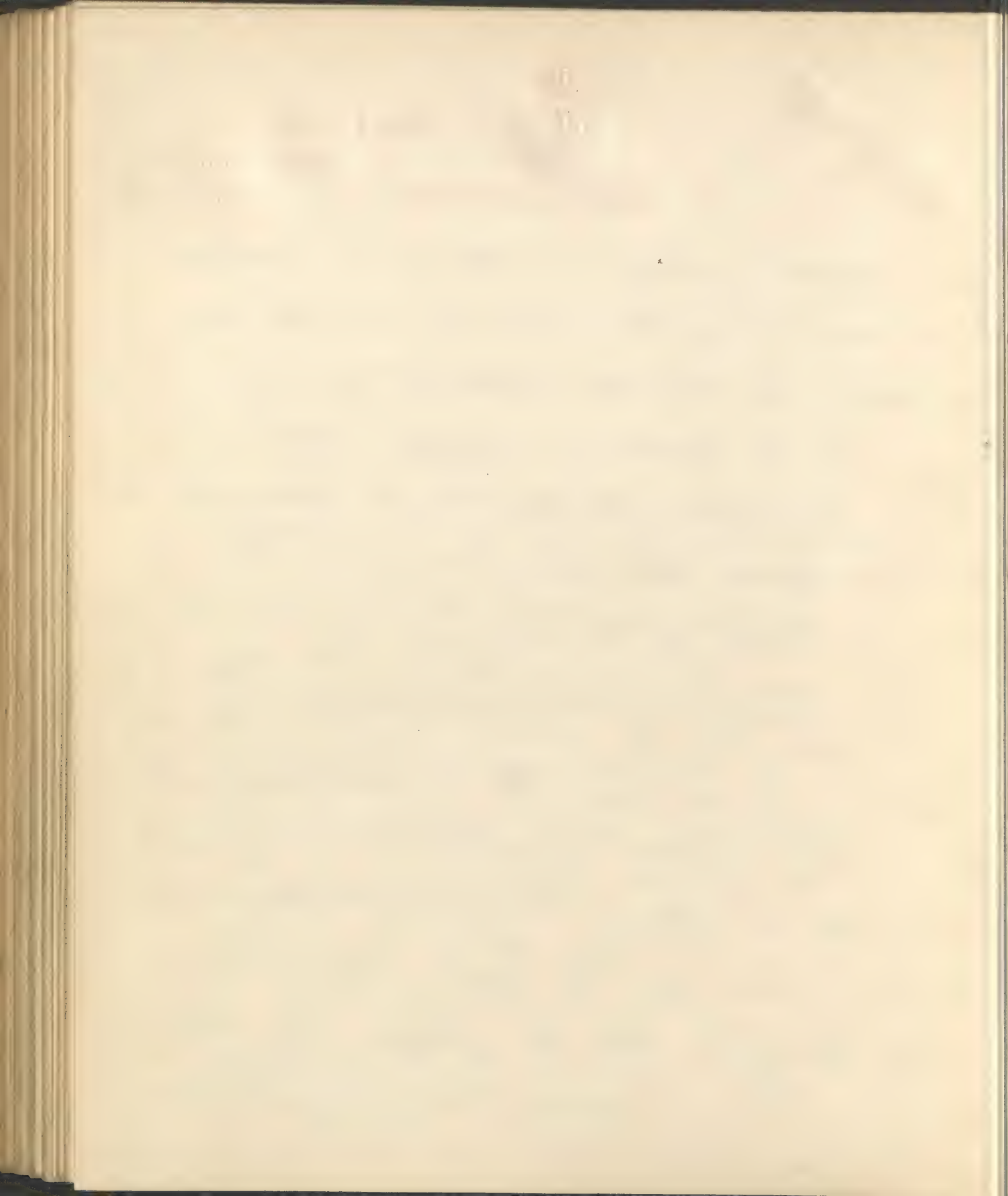


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and its regulations working at section and its recapitulation of
subjects; and to be impelled to seek for new ~~and~~ schemes of
organization which were closely adapted to new kinds of musical
thought. This is illustrated by his frequent adoption in later
works of finale forms, which are much more elastic than
the Sonata forms; ~~and~~ as is shown by the deeply expressive
finale which forms the finale to the 10th Sonata Opus 109, and
the huge finale which concludes the great 18th Sonata Op 106
and the ^{which serves as introduction to the 4th minor Quartet and that} ~~finale~~ which was intended to serve as the finale to the
Quartet in B^b, but proved too big for the Quartet form
and had to be replaced by another last movement. The
same impulse is shown in his frequent adoption of the
Variations form, as in the Sonatas in E and C minor
and the Quartet in A minor. ~~It~~ again by his use of a
kind of shapodical movement, a sort of ~~declamatory~~ ^{shapodical} fantasia
like the first movement of the E major Sonata, and the shapodical





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features ~~must~~ introduced into the scheme of the first movements
of the ~~Quintets~~ in B^b and A minor (which are for much of
the latest development in art).
In Richard Strauss the expansion of his requirements for the
utterance of his ideas is illustrated by the expansion of his
Orchestra. In the beginning he was content with the Mozartian
group of instruments - comprising with the usual strings only
two of each group of Flutes, ~~the~~ Hautboys, Bassoons &
Horns, and Trumpets & Drums. Now was all he required
for the first two Symphonies - In the Erica he used
3 Horns. In the No² Symphony he went back to 2 Horns.
In the C minor added a piccolo, Contra Bass and
3 Trombones - In the Pastoral he had a piccolo and 2
Trombones. In the Amazig No⁷ he goes back to the little Mozartian scheme,
and a less it is to lose of extra as again that such would be run a long expansion with
In the little Symphony - I he went back to the Mozartian scheme,
such limited means - the same scheme of instruments supplied for the little Symphony in 2,
but in No⁹ which is on a large scale he uses 7 Horns
3 Trombones triangle, gong, Contra Bass & Drum.

Troubles to his ears began as mentioned
as early as 1798.

He was still able to hear fairly well in 1805.—
and continued to conduct occasionally till 1813.

His last actual performance in public
on the pianoforte was in 1814. R. & Mrs.

In 1816 he began to use a ear trumpet.

He tried to conduct in 1822, & had to
give it up. The hearing of his right ear
was lost first. When he gave up conducting

he used sometimes to stand round in the Orchestra
as at the performance of the Choral Symphony in

which then he was so deaf that he could not
hear the applause & had to be turned

round to see it! He carried on
his conversations latterly by writing. Paper

having to write in a little note book
he always carried.

It will be worth while to discuss a little more definitely the common ~~habit~~ habit of jitting down his ideas and turning them over and modifying them again and again which has been referred to several times; and it will emphasize the extraordinary lengths of time which ^{some of} his greatest works took him to bring to completion. Among the most interesting examples of mere hammering away at actual subjects are the various versions which he tried of the Subject of the Funeral march in the Eroica Symphony. There are in his sketch books as many as ten versions. Another interesting group of sketches is that of the Subject of the slow movement of the 8th Concerto. Which was even tried in various keys. In the familiar principle of being wise after the event we can for ourselves almost judge the defects in the repeated versions and his manner of reworking the Subjects. As illustrating his habit of working at several things at a time (which he himself refers to in a letter of 1851) and the immense



time things were allowed to linger in his mind before he actually developed them may be pictured a group of sketches in a note book of 1800 when we find close together a suggestion of the subject of the slow movement of the *Concerto*, which was not completed till 1808, the subject of the 2^d *Concerto* (before referred to) which did not come out till 1809, and suggestion of the vehement subject of the first movement of the *Sonata* - B³ Opus 106 which was not wrought up into the work itself till 1815. The first subject of the finale of the 4th *Symphony* is said to have been in his mind for many 20 years.

During his ~~the~~ later years ~~when~~ he was constantly harassed by the affairs of the wretched nephews whose charge he had taken upon himself. ~~He~~ ^{His nephews} failed in everything he attempted and finally tried to commit suicide and failed in that too - But Beethoven persisted in sticking to him and always believing that he might come right. Beside this source of worry his deafness became complete - and his health began to break down. But he was always full of vehement vigor. There are many touching recollections of his latest days. One

Michael Krauss

Intended in

1826

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Michael Krum gave an account of one of his days as
an example of the sort of life he used to lead. At half
past five he would be up at his table beating time with his
hands and feet singing humming and writing. At half past
7 was the family breakfast and directly after it he hurried
out of doors and would saunter about the fields, calling
out waving his hands, going now very slowly and then
very fast, and then suddenly standing still and writing
in a kind of pocket book. At half past 12 he would
come into the house for dinner, and after dinner he
went to work in his room till 3 or so. Then into the
fields again till about sunset for later than that
he might not go out. At half past 7 was supper
and then he went to his ~~room~~ room, wrote till about
10 and then to bed. He still believed he was going
to compose a vast lot more. He himself wrote "I feel
as if I had written scarcely more than a few notes."
~~I hope~~ He day without something done. I hope still to



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bring a few great works into the world, and then like an
old child I end my earthly course somewhere amongst
good people". In 1826 he was working away at the 4th minor
Quintet and that is I with the Currier reference & a
dialogue with his cello in one of the movements - and
the new finale to the 18th Quintet, which was the
last thing he completed. In the latter part of the year
he caught a cold which developed into inflammation of the
lungs and dropsy and he suffered much at the hands
of misapplied doctors. He occupied his time with reading
music, and among which were some of Schubert's songs which
impressed him as the work of one "possessed by the divine
fire". And he made several sketches for a
10th symphony. In the early part of 1827 he became very

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ill. In March it was evident that the end was near. His friends came to visit him, among them Schubert. Beethoven made a characteristically pathetic joke. "Alas, my friends, the comedy is finished!" He made his written request that he be buried in his room and after lingering several days in a semi-conscious condition died on March 26, 1827 - being then 56 $\frac{1}{2}$ years old. The funeral was a very different function from the funeral of poor Mozart - all the leading Musicians of the City, including some to whom Beethoven had been very rude, attended. Even Hummel was one of the pall bearers, and Czerny and Schubert were among the torch bearers. The ~~unsuccessful~~ mournful *Equale* for 4 trombones, by Beethoven himself, was played. ~~on the~~ Indeed everything testified to the ~~great~~ grandeur and greatness of Beethoven ~~and~~ as a great composer, and a man of rare character. For no doubt a large percentage of the immense crowd that attended the funeral had never heard his music and merely attended on the strength of his reputation. It is as well that we should just keep in mind what notable composers there were who belonged to the same sort of station.



